



The Royal College of Music Patron's Fund

FOUNDED IN 1903 BY

LORD PALMER OF READING, J.P., F.R.C.M.

For the encouragement of British Composers and Executive Artists

Committee :

Appointed by the Council of the College

SIR HUGH P. ALLEN, G.C.V.O., M.A., D.MUS., D.LITT., HON. R.A.M.
LORD PALMER, J.P., F.R.C.M. (Director) (*Ex-officio* Chairman)

HON. ARNOLD N. PALMER

SIR ADRIAN C. BOULT, M.A., D.MUS., D.C.L., F.R.C.M.

SIR BRUCE L. RICHMOND, M.A., HON. D.LITT.

~~SIR LONDON RONALD, F.R.C.M.~~

STANLEY MARCHANT, C.V.O., D.MUS., F.R.A.M., F.R.C.M., F.R.C.O.

CHARLES MORLEY, F.R.C.M.

MALCOLM SARGENT, D.MUS., F.R.C.M.

~~SYDNEY P. WADDINGTON, F.R.C.M.~~

The Registrar : BASIL C. ALLCHIN, M.A. (OXON.), F.R.C.M., F.R.C.O.

The Bursar : E. J. N. POLKINHORNE, HON. R.C.M.

THE PATRON'S FUND (so named with the approval and sanction of HIS LATE MAJESTY KING EDWARD VII, then Patron of the Royal College of Music) was founded in 1903 by LORD PALMER (also the donor of the Berkshire Scholarship in 1902), the income of which is devoted to the following, among other, purposes :—

1. The rehearsal and performance of works by British composers.
2. The assistance of performers who are British subjects, resident in Great Britain, Northern Ireland and the British Possessions beyond the Seas, in procuring a hearing in public.
3. The provision from time to time of Grants in Aid for the benefit of British Music and Musicians.

It being the wish both of the Council of the Royal College of Music and of the Founder that the influence of the Fund should be far-reaching, and in a sense national, a clause was inserted in the deed of gift to the effect that the benefit of the Fund, though primarily for past and present pupils of the Royal College of Music, could be extended to any other British subjects, whether educated at any of the musical schools or privately.

The following plan of the Patron's Fund activities has been arranged :—

1938	Spring Term and Summer Term	{ Four Orchestral Rehearsals at the Royal College of Music (Composers and Executive Artists).
1938 - 39	Winter Term Spring Term	Four Chamber Concerts at Wigmore Hall. Four Chamber Orchestra Concerts at the Royal College of Music.
1939 - 40	Winter Term Spring Term	Five Recitals at Wigmore Hall. Four Orchestral Rehearsals at the Royal College of Music (Composers and Executive Artists).
1940 - 41	Winter Term Spring Term	Four Chamber Concerts at Wigmore Hall. Four Chamber Orchestra Concerts at the Royal College of Music.

ORCHESTRAL REHEARSALS

(a) For all BRITISH COMPOSERS, irrespective of age or sex ; affording them an opportunity to hear their works played by a first-rate professional orchestra, and to the public, the critics, and students of music the opportunity of acquainting themselves at first hand with what is being done in this country in the way of British composition.

(b) For BRITISH EXECUTIVE ARTISTS (Singers and Instrumentalists) giving them an opportunity of performing under the conditions, approximately, of a public appearance.

NOTE.—For the present the Executive Artists will be drawn chiefly from the principal Musical Institutions of the country.

(c) For BRITISH CONDUCTORS who have had few opportunities of working with a full Orchestra.

(d) Of extracts from NEW OPERAS by British Composers. These will be rehearsed in the Parry Opera Theatre of the College, and will give an opportunity to assess their value from the stage point of view.

The Rehearsals are held in the Concert Hall of the Royal College of Music and, as a rule, are in the morning, commencing at 10 o'clock. Rehearsing of selected works goes on till about 11-45 and after a short break the works are played straight through till 1 o'clock.

NOTICE TO COMPOSERS

SENDING IN WORKS

With a view to selection for rehearsal in June or July, 1938, composers are invited to send in their works under the following conditions :—

1. Compositions (full scores only) should be addressed to the Registrar, Royal College of Music, Prince Consort Road,

South Kensington, S.W. 7, not later than 23rd March, 1938. The name and address of the composer should be written on the score, and a note should be added stating—

- (a) whether the work has been performed in public ;
- (b) whether parts are already copied ;
- (c) the guaranteed length of time occupied in performance.

(See page 3, under Band Parts.)

2. For the present not more than one work by the same composer should be sent in at one time.

3. Works may be—

- (a) for full orchestra (incidental or ballet music, &c., is eligible) ;
- (b) for small orchestra (incidental or ballet music, &c., is eligible) ;
- (c) for solo voice or solo voices, with orchestra ;
- (d) for solo instrument or instruments, with orchestra.

Works under headings (b) (c) and (d) will be particularly welcome.

4. Preference will be given to works ranging from 5 to 20 minutes in performance.

5. Large choral works and works for military bands are not asked for at present.

SELECTION OF WORKS

The works submitted are read by a Selection Committee ; where thought advisable, the composer will be invited to play through his work on the pianoforte to the Selection Committee.

BAND PARTS

The Fund cannot be responsible for the provision of band parts of a selected work, but will in certain cases give assistance towards the cost of reduplicating the string parts. The composer must guarantee the correctness of the band parts before his work can be rehearsed. No time can be allowed at Rehearsals for adjusting discrepancies between score and parts. The score and parts of selected works must be deposited at the College not less than 10 days before the Rehearsal.

CONDUCTORS

The Rehearsals are in charge of a professional conductor. Composers are invited to conduct the rehearsal of their own works, provided they can show the necessary ability to avoid waste of time and to get the most good out of the opportunities afforded them.

Further information desired can be obtained on application to The Registrar, Royal College of Music, Prince Consort Road, South Kensington, S.W. 7.

The Ernest Palmer Fund for Opera Study at the Royal College of Music.

FOUNDED IN 1924 BY

LORD PALMER OF READING, J.P., F.R.C.M.

Committee :

SIR HUGH P. ALLEN, G.C.V.O., M.A., D.MUS., D.LITT., HON. R.A.M.
LORD PALMER, J.P., F.R.C.M. (*Ex-officio Chairman*)

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CHARLES MORLEY, F.R.C.M.

~~BASIL C. ALLCHIN, M.A. (OXON.), F.R.C.M., F.R.C.O. (*The Registrar*)~~

HERMANN GRUNEBAUM, HON. R.C.M.

E. J. N. POLKINHORNE, HON. R.C.M. (*The Bursar*)

~~S. P. WADDINGTON, F.R.C.M.~~

The objects which the Founder of the Fund has had in mind are, briefly :—

1. To assist the study, in the College, of all kinds of Opera (especially British Opera), and any music requiring stage presentation (including Ballets and Plays with incidental music) ;
 2. To afford facilities to British Operatic Composers and Performers, not necessarily connected with the College, for rehearsals and trial performances in the College Theatre ;
 3. To further the development of the resources of the College Theatre in these respects ;
 4. To provide Operatic Exhibitions, tenable at the College, to be called the "Ernest Palmer Operatic Exhibitions," for Performers of Opera who are British-born subjects.
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Further information desired can be obtained on application to The Bursar, Royal College of Music, Prince Consort Road South Kensington, S.W. 7.